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he developed out of a dreamy, self-willed, passionate boy.

His treatment of the novels is short and perfunctory. He ranks *Kohlhaas* lowest in the first series because of its lack of unity. He does not enter into the peculiar value of Kleist's prose style, its deviation from that of the Romantic school in terseness of form, firmness of characterization and realism of description.

For the sake of completeness, he should have treated the poems and the prose articles of Kleist. He has mentioned some of these, but has not sought to determine their value as exponents of his genius or character. The only one that he has discussed at all is the "Prayer of Zoroaster," of which he says that it contains *rien qui pût satisfaire ou même éveiller la curiosité du lecteur* (p. 162).

Summing up, Bonafous ranks Kleist high in the second order of writers, considering his talent chiefly imitative—first, of Shakespeare, then of the Classics, last, of the Romanticists, with whom he finally classifies him. He seems to have missed the one point of Kleist's peculiar genius which separates him from both the Classic and the Romantic school, with each of whom he shared certain tendencies—his persistent effort to paint life as he saw it, the ugly and grotesque, as well as the harmonious and beautiful. In this he is not a Romanticist, but the progenitor of our modern school, to which, through Grabbe and Hebbel, he handed down his art.

On the whole, this book, without pretending to any originality of material or treatment, gives a good picture of the poet and his *milieu*. If the author does not rank Kleist as high as Germany is at present inclined to place the long-neglected poet, this may be due to the fact that Kleist is so deeply rooted in his native soil that it is difficult for a foreigner to comprehend the various phases of his complex individuality. By long and excellent translations from the letters and careful abstracts of the works, he has done much to bring Kleist himself before his readers.

A few slight mistakes may be pointed out in closing: His account of the trouble Kleist and Dahlmann met after the battle of Aspern, differs in detail from Schmidt's quotation (Intr. xcix). Bonafous says (p. 151): *Kleist se tira d'affaire en récitant quelque poésies patriotiques de sa composition*. Poor Kleist! His poems never did him such service.

Percy's ballad is "Childe Waters," not "Count Watters" (p. 253)—probably a contamination with Bürger's "Graf Walter."

On page 247 he misses a fine point in Käthchen's character when he says of her consent to return home (iii, 1): *cédant aux prières de ceux qu'elle aime*. She yielded, touched by their sacrifice, not their prayers.

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FRENCH LITERATURE: PEDAGOGICS.

- a. *L'Enfant Espion and Other Stories*, edited with notes and vocabulary by REGINALD R. GOODELL, M. A., University of Maine. New York, Cincinnati, Chicago: American Book Co., 1901.
 - b. *Mon Oncle et Mon Curt*, par Jean de la Brète, abridged for class use and edited with notes by T. F. COLIN, Head of French Department, Miss Baldwin's Preparatory School, Bryn Mawr. Boston: Heath and Co., 1901.
 - c. *A Selection from the Comedies of Molière*, edited with an introduction and notes by EVERETT WARD OLMSTED, Ph. D., Assistant Professor of Romance Languages in Cornell University. New York: The Macmillan Company, 1901.
 - d. *Die Reform des Neusprachlichen Unterrichts auf Schule und Universität*. MAX WALTER. Marburg: 1901. 24 pp.
- a. MR. GOODELL, now at the Massachusetts Institute of Technology, makes his début as an editor with this excellent collection of modern short stories. At the first glance the selections seem too difficult for first year students, for whom the work is manifestly intended, but by full and careful notes and a fairly complete vocabulary, this apparent drawback has been eliminated. On the other hand, the actual interest and beauty of the stories themselves recommend the book immediately to those teachers who are heartily weary of the fairy stories and insipid tales usually found in text-books for beginners. The writer has just finished reading the book with a collegiate class and the results have been highly satisfactory.

The plan of editing followed by Mr. Goodell is to be particularly commended; there is first a brief introduction, consisting of very short

biographical statements concerning the authors of the various stories; namely, Alphonse Daudet, Coppée, de Maupassant, and Mérimée. Then follows the French text with full explanatory notes at the bottom of each page. Thirdly, comes a set of twenty-seven English exercises to be put into French with the aid of the preceding texts; and the book closes with a French-English vocabulary. A most commendable feature in the foot-notes is the almost entire absence of translations, when there seems to be need for aid in this regard the student is referred to the word in the vocabulary under which the expression is to be found. But one error in the statements in the notes has been observed, on p. 44, l. 3, the *Chardin* referred to is undoubtedly the famous painter of still life, *Jean-Baptiste Siméon Chardin*, 1699-1779, and not the merchant and traveler mentioned. We might expect, too, some explanation of *Mauvais-Philibert*, p. 47, l. 10.

The vocabulary, unfortunately, is not up to the high standard set by the rest of the book; one would think that the editor had taken some school dictionary and simply jotted down the first meaning that he found after each of his French words. There are numerous cases where words are used in a special sense in the text without sufficient explanation in the vocabulary, and in addition to this there are several cases where words are entirely omitted. A list of such cases follows, the numbers referring to the page and line where an example may be found: *avant*, before, 14, 2; *venir de*, to have just, 15, 16; *fier*, proud, 17, 3; *bailli*, bailiff, 19, 21; *intérieur*, interior, 34, 18; *fromage d'Italie*, Italian brawn, 38, 5; *se coller en*, to jump into (of dress), 40, 20; *jam-bonneau*, small ham, 40, 27; *kirsch* for *kirsch-wasser*, cherry bounce, 41, 19; *baraque de toile*, show-tent, 42, 2; *buter*, to stumble, 43, 17; *caniche*, poodle not spaniel, 45, 20; *d'occasion*, chance (second-hand), 49, 26; *s'emporter*, to run away (of a horse), 52, 13; *tiens*, the exclamation equivalent to 'look,' 'see,' 54, 18; *telle quelle*, just as it is, 57, 13; *en avoir pour*, to take one (of time), 58, 28-9; *fade*, musty, 61, 10; *dossier*, back (of a chair), 63, 28; *af-folements*, mad attacks, 64, 31; *trancher de*, to border on, 67, 23.

The typography of the text is very clean and the vocabulary is easy to refer to. The follow-

ing misprints occur: *joyeuse* for *joyeuses*, 41, 9; *abondonnant* for *abandonnant*, 44, 11; *étais* for *était*, 68, 33; *dédia* for *délia*, 73, 14; *aurait* for *serait*, 75, 1; *derrère* for *derrière*, 77, 11; *ordinance* for *ordonnance*, 127, 21; *spadessin* for *spadassin*, 137, 10.

b. Mlle. Colin edits this charming little story to put it in reach of American students preparing for the examinations of the College Entrance Examination Board. The abridgment has been so carefully made that one who had never seen the original would not know that anything had been omitted, and the text has been so well edited that there is really no adverse criticism to be made upon it. The notes are as complete and full as one need ask, scarcely an uncommon idiomatic expression is passed by. In reading over the text but two misprints have been found, *par* for *pas*, p. 9, l. 16, and *chair* for *chaire*, p. 49, l. 10. The little book seems admirably well-adapted for use in secondary schools and in coeducational institutions; there is nothing whatever objectionable in the matter, and the text is bright and interesting and replete with the well-turned, apt phrases which form the great charm of the French language.

c. In his edition of selected plays of Marivaux, Dr. Olmsted has given us a very attractive and handy little text of this author, who is only too little known and read by American students. The three comedies chosen are *le Jeu de l'Amour et du Hasard*, *le Legs*, and *les Fausses Confidences*, which, while not wholly representative of the various sides of Marivaux' dramatic genius, yet, as the editor states, are considered the most popular of his dramas, and have the distinction of being entirely free from the dialect forms which make other of the plays unsuitable for college reading.

The text of the comedies is preceded by an extensive introduction, of sixty-nine pages, in which is narrated the life of Marivaux, his trials and successes as an author, as a member of the Academy, and as a frequenter of the literary salons so famous in his day. There is further an analysis of several of the plays and a classification of the whole body of the author's drama into a six-fold scheme. At the end of the introduction (pp. lxxxii-xc) is a chronological list of all the writings of Marivaux, and a bibliographical note. The introduction is fairly complete and contains the in-

formation needed by the reader for a proper appreciation of the plays presented, but the interest of its perusal would be much increased had the author paid closer attention to the principles of English composition. A curious omission occurs on p. lxxx, where, in giving the date of Marivaux' death, the year, 1763, is entirely left out.

For the French text of the three comedies, the editor has wisely adopted the orthography of the Hachette edition of the *Grands Écrivains*, for, as he says, the spelling of the original would be too confusing for the average student. The explanatory notes which follow the French text are excellent, the editor has not only carefully explained all obscure constructions, but has given in full the modern French forms for every eighteenth century phrase which has disappeared from the usage of to-day.

The general appearance of the publication is attractive, the typography is excellent, and the French text is printed in large, clear characters. The following misprints have been noticed: p. lxxxi, the two foot-notes bear the numbers 3 and 4 and are inverted in order; p. lxxxvi, l. 6, *a'un* for *d'un*; p. lxxxviii, l. 13, insert *Études* after *Nouvelles*; p. 49, l. 4, first *te* for *tu*; p. 135, l. 2, *orders* for *ordres*; p. 155, l. 19, *mois* for *mais*; p. 246, l. 5, *appeller* for *appeler*; p. 302, l. 18, the reference to Martial's Epigrams should read *I, xlvii*, instead of *I, i, xlviii*.

d. This pamphlet contains the paper presented by Direktor Max Walter of the *Realkyminasiums Musterschule* in Frankfurt a. M., before the *Congrès international de l'Enseignement des langues vivantes*, held at Paris in July, 1900. Direktor Walter briefly considers the history and spread of the so-called 'New Method' of teaching modern languages. He mentions the opening of the question of reform in modern language teaching by Prof. Viator's article: *Quousque Tandem: Der Sprachunterricht muss umkehren!* published in 1882, and the subsequent development of the 'New Method' together with its introduction into the schools of Germany. The chief features of the system are concisely stated; namely, oral drill for learning both the pronunciation and the signification of the forms of the foreign language, reading in the foreign tongue, with oral interpretation therein of difficult passages,

after this, only, comparative study of the grammar of the foreign and native languages, composition in the foreign tongue based on a text in the same language, and finally a thorough study of the literature, history, manners, and customs of the foreign people, and of the geography of their country. Somewhat further on Direktor Walter gives the results of his personal experiences in teaching French and English by the 'New Method'; his students, after finishing the secondary school course, can fully understand the spoken word, can make themselves understood in ordinary conversation and in the speech of everyday life, they can read and explain texts in the foreign tongue or translate them into their own language, they can write from dictation, explain passages read to them but once, or compose original matter in the foreign tongue. The writer further speaks of the greater responsibilities and labor required of the instructor, and the consequent necessity of an increase in the teaching force properly to handle the 'New Method,' but he also mentions the great enthusiasm for the reform shown by the instructors throughout Germany. In conclusion, Direktor Walter expresses the hope that the mutual study of one another's language may tend toward peace and friendship among the nations. The last four pages of the pamphlet are taken up with a note by Prof. Viator, of Marburg, on the progress of the reform movement in Germany, with mention of its especial needs.

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THE LANGUAGE OF SHETLAND.

Det norrøne sprog på Shetland, af JAKOB JAKOBSEN. København, 1897. x+196 pp.

As early as the beginning of the ninth century Shetland was colonized by vikings from Norway. It had already in the last part of the eighth century become a station for vikings on their expeditions to Scotland, the Southern Isles (the Hebrides), and Ireland. When political centralization took place in Norway under Harald Harfagr vast numbers of the younger men of the country emigrated westward, and the Shetlands, which are only a little over two hundred miles from the outlets of the fjords of Hardanger and Sogn, received their share of viking settlers. When Harald